

Together with Johann Simon Mayr, Ferdinando Paër counts as one of the most important opera composers of his day, and he was unable to resist filling his oratorio on Christ's Passion, *Il Santo Sepolcro* with expressive extremes. Pain and grief contrast with joy and hope, and scenes including the terrible hours of the crucifixion, frenzy of the crowd, resurrection and Last Judgment are given potently descriptive music. Originally a prelude to Haydn's *Seven Last Words*, Mayr's *Invito* is a call to hear Paër's incomparable narrative.



simon-mayr-chor  
ensemble e.V.



Gefördert von  
Margarete Baronin  
de Bassus.

Ferdinando  
**PAËR**  
(1771–1839)

**Il Santo Sepolcro**  
(The Holy Sepulchre)  
Oratorio

*Preceded by Invito* by Giovanni Simon MAYR (1763–1845)

Maddalena (Mary Magdalene) . . . . . Cornelia Horak, Soprano  
Giovanni (St John) . . . . . Vanessa Barkowski, Alto  
Nicodemo (Nicodemus) . . . . . Thomas Michael Allen, Tenor  
Giuseppe d'Arimatea (Joseph of Arimathaea) . . . . Jens Hamann, Bass

Miriam Clark, Soprano • Valer Barna-Sabadus, Alto  
Klaus Steppberger, Tenor • Thomas Stimmel, Bass

Simon Mayr Chorus and Ensemble  
Franz Hauk

A detailed track list will be found in the booklet



Freunde  
der Musik  
am Münster  
e.V.

The Italian libretto, with English and German translations, may be accessed at  
[www.naxos.com/libretti/572492.htm](http://www.naxos.com/libretti/572492.htm)

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Cover painting: *The Entombment of Christ* by Simon Vouet (1590-1649)

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DDD

Playing Time  
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